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THE UNIVERSITY OF ALBERTA
MFA FINAL VISUAL PRESENTATION

BY

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A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH IN
PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF FINE ARTS

IN

PRINTMAKING

DEPARTMENT OF ART AND DESIGN

EDMONTON, ALBERTA

FALL 2007

THE UNIVERSITY OF ALBERTA
FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled:

Final Visual Presentation

Submitted by Andrea Margret Maria Pinheiro in partial fulfillment of the requirements for the degree of Master of Fine Arts.



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I hereby release the following works for incorporation into the University Collections,
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TITLE	DATE	MEDIUM	SIZE
Shelter Series – Everything Breathes Here	2007	Photo etching, chine collé, UV screenprint	85 x 95 cm
Insurance Value: \$680.00			
Deferred Oscillation	2007	Photo etching, chine collé, UV screenprint	85 x 95 cm
Insurance Value: \$620.00			

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NAME OF AUTHOR: ANDREA MARGRET MARIA PINHEIRO

TITLE OF THESIS: FINAL VISUAL PRESENTATION

DEGREE FOR WHICH THESIS WAS GRANTED: MASTER OF FINE ARTS

YEAR THIS DEGREE WAS GRANTED: 2007

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Emanations and Other Ghosts

Invisible effects - events and energies that linger in spaces (whether we are aware of them or not) - have always posed themselves as central concerns in my work. Spaces are often imbued with traces of multiple and often contradictory temporal realities. I am continuously enraptured by experiences that remain immiscible, in the ruptures that disturb and dislodge our sense of reality. Despite the seeming impossibility of representing these experiences, I find myself continuously alluding to or attempting to create similar associations for the viewers of my work.

I am intrigued and disturbed by the photograph as both a virtual and material space: virtual through its invocation of illusionary space, other times, other places, memory, experience, and imagination; and material in its physicality, situated in the present moment. Intriguingly, the photographic image is produced by two materials that cannot mix, and a receptive space in between which seem to reflect the innate qualities of memory and representation.

“The notion of an immiscible mixture suggests a paradox, a synthesis that remains, in the end un-synthesized. A synthesis without synthesis...the photograph holds the image between surface and atmosphere, film and air. The photograph is neither absorbed by the surface nor allowed to dissipate into the air...Suspended between two dimensions and arrested in time, the photograph appears as an affect of the interstice opened by the immiscible mixture”.¹

This conception of the emulsion led me to become increasingly fascinated with photography as a generative process. I became intrigued by the way in which the physical structure of the photographic emulsion is analogous to the difference between the photograph and the real. With photography, there is always proximity, the contact of light from the time and place upon the surface of the film. In the process of developing an image there is also always a distance, a delay, yielding only partial returns. The fragility of the material structure of the emulsion makes the film extremely sensitive as a drawing material, easily recording indexical marks.

This exhibition consists of four different bodies of work ranging from large panels combining beeswax, paint, and iron oxide powders, (with faint traces of photo lithography); to mid sized photo etchings of archival images of devastated shelter structures; to smaller photogravures of architectural structures after some sort of destruction; and a series of small dusty kodaliths shot from within moving vehicles. Through these works I explore intersections between drawing and photography, and the notion of inaccessible spaces (both the site photographed and the photographic image as a space itself) that are imbued with faint traces or residues of past events, proximities, and relations.

In part I hope to achieve a quality in the images that is reminiscent of what Deleuze described as a radioactive fossil; he states: “It is as if the past surfaces in itself but in the shape of personalities which are independent, alienated, off-balance, in some sense embryonic, strangely

¹ Akira Mizuta Lippit, *Atomic Light (Shadow Optics)* Minneapolis, University of Minnesota Press. 2005 p. 111

active fossils, radioactive, inexplicable in the present where they surface".² Although most of the photographic images imply the eerie stillness of the aftermath of a destructive event, the drawing on the film or the manipulation of the image in the plate making process implies that the image is simultaneously tied through various threads to multiple points in time, the most immanent being its contact with a viewer. "This is what happens when the image becomes time-image. The world has become memory...the image no longer has space and movement as its primary characteristics but topology and time."³

Throughout my practice I have sought to formally combine drawing and photographic image making processes through printmaking as an intermediary way of integrating concepts within the generative process. However, I feel that I also manifest a personal discomfort with the idea of the photograph. Through my irreverent treatment of the film I am hoping to create a sense that sublime aspects of experience always, and perhaps ought to, exceed our capacities to represent, record and explain.

Sometimes the invisible and insensible break or seep through the surface, and through these ruptures we can glimpse the indescribable and haunting beauty of the excessively real. An undisclosed urgency, we know why but can't describe the source.

² Gilles Deleuze. *Cinema 2: The Time Image* Minneapolis, University of Minnesota Press, 1989. p 113

³ Deleuze, G. *Cinema 2: The Time Image*. p. 125

1. *Events in the Sky – reciprocation on the ground*
Photolithograph, beeswax, graphite, gesso, varnish and gampi chine colle on panel
72 x 60" 2007
2. *Shelter Series – no fixed state*
Photoetching, chine colle, UV screenprint
30 x 36" 2007
3. *Shelter Series – everything breaths here*
Photoetching, chine colle, UV screenprint
26 x 30.5" 2007
4. *Shelter Series – twilight reversed*
Photoetching, chine colle, UV screenprint
36 x 48" 2007
5. *Shelter Series – deferred oscillation*
Photoetching, chine colle, UV screenprint
21.5 x 29" 2007
6. *World was on fire – you said we better get our guns*
Photolithograph, beeswax, graphite, gesso, varnish and gampi chine colle on panel
46 x 60" 2007
7. *Reoccurring dreams – a tidal wave could take this whole place down*
Photolithograph, beeswax, graphite, gesso, varnish and gampi chine colle on panel
61 x 47" 2007
8. *Not so either or*
Photogravure, chine colle
8.75 x 19.5" 2007
9. *Almost half way*
Photogravure, chine colle
9 x 18.5" 2007
10. *Irreducible Gap – it wouldn't have worked out anyway*
Photolithograph, beeswax, graphite, gesso, varnish and gampi chine colle on panel
36 x 114" 2007
11. *Happens all the time*
Photogravure, chine colle
13 x 17" 2007
12. *Common trajectories*
Photogravure, chine colle
13 x 17" 2007
13. *It wasn't so much the things*
Kodalith positive film, light boxes
6 x 6" each 2007

